

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., JANUARY 19, 1940.

The sixth meeting of the Commission of Fine Arts during the fiscal year 1940 was held in its office in the Interior Department Building on Friday, January 19, 1940. The following members were present:

Mr. Clarke, Chairman,
Mr. Borie,
Mr. Savage,
Mr. Lamb,
Mr. Manship,
Mr. Bruce,
also H. P. Caemmerer,

Secretary and Administrative Officer.

The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting held December 14, 1939, were approved.

2. PRINTS FOR THE WHITE HOUSE: Mr. Clarke reported that he had received a letter from Mrs. Roosevelt concerning the placing of certain prints in the White House, as follows:

December 26, 1939.

My dear Mr. Clarke:

I telephoned to your office this morning and talked with your secretary about some prints which Mrs. Roosevelt has recently received and which she wishes to show to you. This is their history: Last spring Mrs. Charles Hamlin, an old friend of the President and Mrs. Roosevelt, lent certain prints of Queen Victoria, which were presented by Lady Abercromby to John V. L. Pruyn, Mrs. Hamlin's father, to be hung in the room occupied by the Queen of England last year. Mrs. Hamlin has now offered to give to the White House these prints to be hung in the northeast bedroom. Of course, Mrs. Roosevelt appreciates that this is subject to the decision of the Fine Arts Commission, and Mrs. Hamlin sent the prints here with that understanding. If you would be so good as to telephone me when you are in town, I can then inquire of Mrs. Roosevelt when she would be able to see you and you could have a chance of examining these prints and passing on their suitability.

Mr. Gilmore D. Clarke
Fine Arts Commission
Washington, D. C.

Sincerely yours,
(Signed) Edith Helm.
Mrs. J. M. Helm,
Secretary to Mrs. Roosevelt.

Mr. Clarke said he called on Mrs. Roosevelt yesterday, and after conference with her, had agreed to the placing of these prints in the White House. This was confirmed by letter to Mrs. Roosevelt and to Mrs. Hamlin. (Exhibit A)

3. APPOINTMENT OF A NEW MEMBER: Chairman Clarke reported that the President had appointed on January 18, Mr. Edward Bruce a member of the Commission of Fine Arts and that he had sent a letter of congratulation to Mr. Bruce. (Exhibit B) Mr. Bruce came into the meeting about 11:00 a. m. The oath of office was administered by the Secretary in the presence of the members of the Commission and also Senator Austin of Vermont, Senator Stewart of Tennessee and Representative Hobbs of Alabama, who happened to be present. Thereupon Mr. Bruce took his place as a member of the Commission succeeding Mr. Moore, whose term of office had expired.

The Secretary reported that Mr. Moore had gone to Panama for the winter and will stay with his son, Lieut. Col. J. M. Moore at Fort Amador, Panama Canal Zone. The President sent a letter of appreciation to Mr. Moore. (Exhibit B-1)

3. ARLINGTON MEMORIAL BRIDGE STATUARY: The Secretary brought to the attention of the Commission a copy of a letter (Exhibit C) which had been sent by the National Park Service to Mr. Friedlander and is identical with a letter sent to Mr. Fraser concerning the Arlington Memorial Bridge statuary. Mr. Clarke said: "The Arlington Memorial Bridge sculpture has been a matter of continual discussion over a period of years and finally we got hold of Friedlander and Fraser and sat around a table with the Director of the National Park Service and others and as a result this letter has been sent to each of them. I think the matter will now work out. Their contracts have not been cancelled curiously enough and that will have to be the first thing that ought

to be done and then they will start de novo. What they will get is a contract to act as consultants and the Government will let the contract for the stone and carvings, the sculptors will supervise the work." Mr. Manship asked if they will do the sculpture in granite or marble. Mr. Clarke replied: "It is expected it will be done in Georgia marble. The sculptors are on the same basis and I think probably Friedlander is all straightened out. We had a report from Finnan that the contracts had been cancelled whereas we find they had not been cancelled and they were subject to liquidated damages of \$10,000 apiece and that has to be waived by the Comptroller General. There are also other things still to be straightened out as the letter shows."

4. PLANTING PLAN FOR THE NATIONAL GALLERY OF ART: Mr. Alfred Geiffert, Jr., submitted a planting plan for the east end of the National Gallery of Art. The Chairman reported that Mr. Geiffert proposes cutting down some trees, at the east end of the property. Mr. Clarke indicated certain trees which might be removed, and others in good condition which should be allowed to remain. The Chairman stated the plan had been revised to provide a more informal treatment at the east end of the Gallery. The Commission approved the planting plan with the understanding that changes in the revised scheme for the east end would be incorporated. (Exhibit D)

5. ART IN PUBLIC BUILDINGS: Mr. Manship submitted the following Memorandum on the subject of art in public buildings:

January 16, 1940.

MEMORANDUM FOR CONSIDERATION OF THE COMMISSION OF FINE ARTS

The Commission of Fine Arts are conscious of the fact that, in the designing of some of the important departmental buildings in the

national capital - notably that of the Interior Department - adequate place for painting and sculptural decoration was not provided for, with the result that such mural painting as has thus far been put upon wall spaces seems lamentably inappropriate in regard to setting.

The designs and models thus far presented for the new War Department Building show only the exterior of the building, with sculptural decoration only slightly considered. May I express the hope that the Commissioners will request adequate drawings of the interior of the building, to show proper setting for mural decoration and sculpture, for execution at the time the building is erected, as well as for the future.

On certain Federal Post Office buildings, 1% of the building cost has been allocated to the purpose of decoration. This sum is slight. I am assured that, in Italy, on Governmental buildings, 5% is the normal allowance, and that, in post-war Germany, it was approximately 3%. Moreover, Mr. Borie has assured me that, on the Justice Building, somewhat more than 3% of the building costs was appropriated for purposes of decoration. It is now proposed by Government efficiency experts - who desire to reduce building costs - to practically eliminate sculpture and painting from the new War Department Building by allocating the lamentable sum of one half of 1% to that purpose.

It should seem to me that it would be entirely within the province of the Commission of Fine Arts to request the proper authorities to maintain the highest standards in respect to design and execution of National Government buildings, for, in quality of excellence, the example of Federal building and art should exert nationwide influence, rather than that inferior and inartistic commercial standards devoid of national ideological artistic content, should dominate governmental projects and architectural design, and that the 1% allocations should be increased to at least 2% and that the Commission should exert its influence to obtain adequate allowance for decoration of the new War Department Building.

(Signed) Paul Manship.

Mr. Clarke asked the Commission members what they felt about the situation.

Mr. Savage said: "It is most timely and well thought out. I would bring up the question of inserting three or four words, that is, the omission of 'commercial standards'. Mr. Manship said: "It is Congress that appropriates the money. Now there are men there who are interested, who are fighting a losing battle to maintain standards. You mentioned in your letter in regard to

the Jefferson statue, the standards that have obtained for the past twenty-nine years. Now we see ourselves completely defeated where you have to fight, even for quality of brick. I think we will go out of existence if we don't maintain the standard of art, whether that is architecture, painting or sculpture."

Mr. Clarke suggested that Mr. Caemmerer have a rough draft made, listing public buildings in which sculpture and painting had been incorporated, in recent years. Mr. Manship suggested that the Archives Building ought to come in for consideration. Mr. Clarke said: I would suggest the Archives Building, the Supreme Court, the Department of Justice, the Post Office Department, and the Interior Department, and put the matter in the form of a letter."

Mr. Manship said: "This is an idea which should be very carefully thought out. Send it to members of Congress and friends, the Chairman of the Library Committees, as well as the President and the Secretaries of the Departments.

Mr. Clarke replied: "I think that to get the thing before the right people it would be well to address a copy to Congressman Keller and Senator Barkley and copies of those letters to other people, like the Chairman of the Park and Planning Commission and others. We might also send it to the Appropriation Committees and Congressman Lanham." Mr. Manship said: "Senator Lodge and Senator Lafollette would be interested and I do not see why we should not send copies to every member of Congress." Mr. Borie suggested that it be an open letter. Mr. Clarke said: "I will send an original covering note to each member of Congress with this Memorandum attached and then everyone will have it. In that case we can give it to the public press. Let us have a very careful draft and let Mr. Manship approve it." Mr. Borie suggested that it be brought to

the attention of Mr. Reynolds, Commissioner of Public Buildings. Later in the day the memorandum was brought to the attention of Mr. Bruce, who expressed himself in favor of it and it was agreed that he should add his comments before it is put in final form.

6. OSCAR STRAUS MEMORIAL: Mr. Clarke read a letter from Mr. Eggers, as follows:

January 10th, 1940.

Mr. H. P. Caemmerer
Commission of Fine Arts
New Interior Building
Washington, D. C.

Dear Mr. Caemmerer:

Re: Straus Memorial.

In accordance with the request of the Fine Arts Commission we have revised the design along the lines suggested by them, and we are sending you under separate cover photostats of our sketches to be considered at your next meeting.

In the meantime we have secured preliminary estimates of cost and we have discussed these estimates with Mr. Roger Straus. He feels that the amount of \$60,000.00 for the two groups of sculpture as given by Mr. Weinman is excessive and he has requested that we secure a price from one or two other sculptors of equal ability. In suggesting this course of action he points out that the Straus Memorial Commission have paid Mr. Weinman in full for the work he has done to date and that he has been given an opportunity to reduce his price to what they would consider a reasonable amount and that Mr. Weinman has indicated that he is unable to reduce the price further.

However we propose to give Mr. Weinman another opportunity to make some suggestions of how we might overcome this difficulty before we discuss it with another sculptor.

We are taking no action of any kind before receiving approval of the Fine Arts Commission on the scheme now being submitted.

Yours very truly,
(Signed) Otto R. Eggers.

Mr. Clarke said: "That looks a lot more sensible to keep the axis open."

There was some question about the scale and Mr. Lamb concluded the pedestal

measured 11 feet six inches.

The Secretary mentioned the fact that there will not be a long basin in the Great Plaza as originally designed about 15 years ago and asked why there is the necessity of digging down about five feet from grade at 14th Street since it might well be made less. Mr. Clarke said that it might be wise to make it a little lower but not five feet. Mr. Borie noted that no steps are shown in the design and that the plat appears level or else steps have been left out for the present. Mr. Lamb questioned the necessity for steps and said: "Why not have just the tapis vert and make that only about 18 inches lower than the street?" Mr. Manship remarked: "One of the nice things at Versailles is the change of level; and on the sides are just blocks of stone about one foot high and at the same height there is a clipped hedge about three feet high; there is that difference in color which is a warning; I always thought it was charming." Mr. Clarke suggested a coping and that the difference be three feet so there will be a little drop. Mr. Lamb recommended omitting a balustrade and this was agreed to.

The Commission approved this design as a preliminary sketch with the understanding that Mr. Eggers will consult Mr. Simon's office as to dropping the level 18 inches instead of five feet and the resubmission of the design on a larger scale. The Commission agreed that the parti was satisfactory and a letter was sent to Mr. Eggers accordingly. (Exhibit E)

7. RELOCATION OF THE STATUE OF JOHN MARSHALL: The Secretary reported that on January 15, 1940, the House of Representatives passed H. J. Res. 380 under which it is proposed to place the Statue of John Marshall in the Hall of the Supreme Court Building. The discussion in Congress was briefly as follows:

Removal of the Statue of John Marshall

The Clerk called the next business, House Joint Resolution 260, authorizing the removal of the statue of John Marshall from its present site on the Capitol Grounds to a new site in proximity to the Supreme Court Building.

MR. SCHAFER of Wisconsin. Mr. Speaker, reserving the right to object, how much will this joint resolution cost?

MR. COSTELLO. Mr. Speaker, I may state to the gentleman that when this joint resolution was on the calendar previously I asked that it be passed over, due to the fact that the joint resolution did not provide for any site to which the statue of John Marshall would be removed. However, since that time I have been given information that the Fine Arts Commission and the Supreme Court Justices have agreed upon a definite location to which the statue would be removed, and now it is agreed that the statue of John Marshall would be placed in the rotunda of the Supreme Court Building. The cost would be approximately \$10,000 for the construction of a new base, I believe.

MR. BREWSTER. Four thousand.

MR. COSTELLO. It would cost 14,000 to construct a new base on which the statue would be placed in the Supreme Court Building, and, in view of the fact that a definite location is assured, I have no objection to the present consideration of the joint resolution.

(Page 517, Record of Jan. 15, 1940)

Exhibit F is a copy of the Act.

The Commission expressed their appreciation of the adoption of the Bill by the House of Representatives.

8. STATUE OF GEORGE WASHINGTON: The Secretary reported that on January 15, 1940, the House of Representatives passed H. R. 6158 under which it is proposed to purchase a statue of George Washington from the Gorham Company. The discussion in Congress was as follows:

Statue of George Washington

The Clerk called the next bill, H. R. 6158, authorizing the selection of a site in the District of Columbia and the erection thereon of a statue of George Washington.

There being no objection, the Clerk read the bill, as follows:

Be it enacted, etc., That the Architect of the Capitol is authorized and directed to select a suitable site within the Capitol grounds of the United States in the District of Columbia for the erection of a statue of George Washington, and to erect thereon the replica in bronze, cast by the Gorham Co. and now in its possession, of the statue by J. Q. A. Ward, which stands on the steps of the Sub-treasury Building in the city of New York. Such statue shall be erected upon a suitable granite pedestal, the design of which shall be approved by the National Commission of Fine Arts.

SEC. 2. There is hereby authorized to be appropriated, out of any money in the Treasury not otherwise appropriated, the sum of \$25,000; or so much thereof as may be necessary, to carry out the provisions of this act.

SEC. 3. It is hereby authorized and directed that the statue of John Marshall, now on the west terrace of the Capitol Grounds, shall be relocated and reerected on John Marshall Place at the direction of the Commission of Fine Arts.

With the following committee amendment:

Page 2, line 7, strike out all of section 3.

From the Congressional Record of January 15, 1940, p. 512.

The Commission was pleased to hear this and a copy of the Act was noted.

(Exhibit G)

9. SHIPSTEAD-LUCE ACT SUBMISSIONS:

Design for Service Station at 2643 Virginia Avenue, N. W. The design was approved with the stipulation that the sign is no more than 25 square feet in area and no other signs are permitted. Mr. Clarke asked that the secretary request them to send in a statement concerning the size of the sign.

Red Circle Food Shop. The secretary said that an extension is proposed to this Food Shop. Mr. Clarke said: "The Commission will withhold approval until receipt of a letter to the effect that the little sign at the base of the old circular building will be removed. This letter was furnished."

Gulf Sign. The secretary explained that the Gulf people want a standing sign out in the yard. The Commission disapproved it because the building already has sufficient signs.

Sign at 300-26th Street. A sign 75 feet square for the ice skating rink was disapproved because of its size.

10. NEW DISTRICT OF COLUMBIA LIBRARY: Mr. Nathan C. Wyeth, Municipal Architect, appeared before the Commission with a revised design for the new District of Columbia Library. He said: "Dr. Howerman has had a conference with public library experts and as a result we have decided on a totally different plan--the open plan which means that people who come to borrow books do so very readily and in the shortest possible time; this will cut down the cost of administration of the library. They have doubled the number of books they can get on the ground floor. We are building up to the corner at John Marshall Place but the building is so planned that in case the library has to expand we can do so. Our particular purpose this morning is to ask your approval of the revised sketch and to placing the building back 40 feet from the curb instead of 26 feet as heretofore proposed. The question came up yesterday at the Park and Planning Commission meeting and they approved it." Mr. Clarke noted the building would have about the same setback as the Federal Trade Commission Building. Attention was called to the windows. Mr. Wyeth said: "They do insist on glass; they want big windows because despite of the fact that there will be air-conditioning and they can't open their windows and that they do use artificial light, still they want daylight."

Mr. Borie noted the bay on Pennsylvania Avenue and John Marshall Place and said: "You don't think the repetition of the round of the Apex is perhaps unfortunate?" Mr. Lamb asked what the purpose of the oval room is. Mr. Wyeth

replied that it is a memorial room to Mr. Noyes, the Editor of the Evening Star, who for a long time was a member of the Board of Trustees of the Public Library. Mr. Lamb felt that if it is to be a memorial room it could be treated differently in form from the Apex Building, that is, perhaps have just one great window. He said: "I do feel there can be criticism about echoing the Apex Building."

Mr. Savage said that it is undesirable to have a memorial room without painting and sculpture. Mr. Wyeth replied that one per cent of the total appropriation had been set aside for sculptural groups. He added that the memorial room is on the first floor because that is the only place where there is a sixteen foot ceiling. Mr. Manship remarked: "I suppose the other stories are a part of the functional building and the glass is necessary." Mr. Wyeth replied: "As viewed from here coming down Pennsylvania Avenue and down Constitution Avenue we are going to get a view of this that is quite satisfactory."

Mr. Clarke said: "I like the design better than the other one because of its simpler treatment. I regret, however, that we cannot have a more monumental building in this important place."

The Library will extend 264 feet on Pennsylvania Avenue, 75 feet to the first setback; the remaining 172 feet on Pennsylvania Avenue is promised for a future extension for the Board of Education. Mr. Clarke asked how long it will be before the rest is built. Mr. Wyeth replied that he did not know when it will be erected.

The Commission approved the design, subject to further study in matters of detail.

Mr. Lamb asked if there is any possibility of getting a little more vigor into the silhouette of the facade and the end bay. Mr. Wyeth suggested that a little more projection would be desirable. Mr. Lamb also asked if it would be possible to have greater shadows in the reveal of the colonnade. Mr. Wyeth replied that this would be studied.

The Commission noted that for the present the rest of the space is going to be turned into a lower level parking lot with hedge planted around it so that the cars will not be visible.

Mr. Dorie criticized the use of yellow brick in the court of the building. A report was sent to Mr. Wyeth. (Exhibit H)

11. SPANISH-AMERICAN WAR MEMORIAL: Mr. Clarke submitted sketches received from Mr. Taylor, landscape architect of the project, with letter as follows:

January 15, 1940.

Dear Mr. Coanmerer:

I have delivered to Mr. Clarke, in order that he might look at these drawings prior to the meeting of the Fine Arts Commission on Friday, the drawings as listed in my letter of January 10, to his.

It is my understanding that action will probably be taken at this meeting on Friday, on these preliminary general drawings. Inasmuch as the local committee in Tampa, working in cooperation with the committee at Tallahassee, are contemplating a procedure to secure additional funds for this project at an early date, I hope that you will advise Mr. Elliott, with a copy to me, at your earliest convenience concerning the action of the Commission in this matter.

Sincerely yours,
(Signed) A. D. Taylor.

Mr. Clarke said: "We have had several submissions and the architect isn't very strong (this was in explanation to Mr. Bruce). We have had a pretty hard struggle with him but in the interest of the Government we wanted to keep him working until he got something that is satisfactory. This revised design

is better than the first one but I don't know what the architect members think of it.

The architect members inspected the sketches. Mr. Clarke asked the Commission if it would be possible to say that the scheme without colonnade (Scheme No. 1) is in the right direction. The Commission felt that Scheme 1 was in the right direction and a report was sent to Mr. Taylor accordingly. (Exhibit 1)

12. BUILDING MATERIAL FOR THE WAR DEPARTMENT BUILDING: Mr. T. E. Reynolds, Commissioner of Public Buildings, Public Works Agency, brought up the question of material for the new War Department Building. He said estimates had been made for a building faced with limestone, but now an urgent request has been received from a number of Members of Congress that the building be faced with marble.

Congressman Sam Hobbs, representing a Committee of 70 members of Congress from marble districts, Senator Austin, of Vermont, and Senator Stewart, of Tennessee, were present to plead for the use of marble.

The subject was discussed and the Commission interposed no objection to the use of marble. Mr. Reynolds said he would therefore ask also for bids from marble firms. A transcript of the discussion and a letter from the Commission to Mr. Reynolds are attached hereto and made a part of these Minutes. (Exhibit 7)

(The Secretary requested a report from the Bureau of Standards on the subject of durability of limestone. The report, which was received, is attached hereto and made a part of these Minutes. (Exhibit 1-1))

13. WASHINGTON NATIONAL AIRPORT: Mrs. T. E. Reynolds, Commissioner of Public Buildings, Mr. Louis Simon, Supervising Architect, and Col. Leroy Barton, Technical Advisor, of the Federal Works Agency, submitted a model for the administration building of the Washington National Airport.

The model was given particular attention by the architect members of the Commission present, Mr. Borie and Mr. Lamb. Mr. Reynolds explained features of the design. He said, "We have worked with the concessionaires and others to occupy the building and they have indicated their minimum requirements, which we have incorporated. Mr. Reynolds called attention to a large waiting room and an observation terrace. He said he proposes to build the structure out of architectural concrete and precast concrete trim. Mr. Clarke liked the horizontal flow of the model. Mr. Lamb said, "I certainly agree. I think it is expressive of the activities of the airport; it is the way ribbon windows ought to be used." Also Mr. Borie thought the model to be "very interesting". It was understood that a few changes in matters of detail may be made as the work progresses. There was some question about the amount of glass on the first floor in relation to the second floor. Mr. Lamb said: "The building ought to be light at the top and now that is the heaviest part of the building. You should not have a very heavy attic on a light column." Mr. Reynolds said he was having a model made with engaged piers about two feet square and set more than two feet away from the building to give the facade proper proportion. The Commission approved the design in general.

Mr. Savage called attention to the desirability of having some painting in the building, particularly in the waiting room and the dining room, and plans for interior rooms were requested so that locations for the paintings may be studied.

Mr. Reynolds said the airport is considerably above extreme high water but there may be times when there will be floods on the Washington or the Alexandria side that will make it difficult to get to it. Consequently an approach is planned from the west. Consideration was thereupon given to features of the landscape development. The landscape plan was approved in

general. A preliminary design for an approach at the southwest part of the grounds, submitted by Mr. Jay Downer, was approved. This would assure an all-year approach to the airport from U. S. No. 1. A similar approach is planned at the southeast part of the grounds, which is to receive consideration some time later. A report was sent to Mr. Reynolds. (Exhibit K)

14. STATUE OF LIBERTY: Mr. Thomas C. Vint, Chief Architect of the National Park Service, submitted further studies for the Statue of Liberty development on Bedloe's Island, New York City. He said the administration building is being built and they will get granite for it. He submitted a design for changes in the "Concession building". He said, "We think we brought the building not quite a little ways to enlarge for needed facilities and to secure the necessary circulation; instead of a central block stand that has circulation on both sides we thought it would be better to have circulation at one end." The Commission approved the design. It was agreed that the rear wall could be built of a good grade brick but that the returns should be in granite.

Various features of the landscape treatment of the island were discussed. Mr. Clarke said he had been on the grounds with Mr. Vint to consider details of the project and the general plan has heretofore been submitted to the Commission and approved in general. Mr. Clarke said when walking around the island he felt a three-foot outside wall was unnecessary. The Commission agreed that it be omitted from the plan. There will be a subordinate inside wall. The Commission suggested that larger horizontal stones be used in the walls.

Mr. Vint asked for suggestions concerning material for pavement. Mr. Clarke recommended the use of "Red Block". He cited a walk in New York which has been there for 75 years.

Certain planting material was discussed. Mr. Vint recommended leaving out a hedge in front of the fort and this was agreed to. Mr. Vint suggested evergreen material, and Mr. Clarke recommended *Pinus Thunbergii*, saying, "When you think of the scale of this monument, the trees are not any more effective than a hedge."

A report was sent to the National Park Service. (Exhibit L)

15. HEADQUARTERS BUILDING FOR MANASSAS BATTLEFIELD PARK: Mr. Vint submitted a design for a building to house the administrative offices of the superintendent and clerks at the Manassas Battlefield Park along the Lee Highway, about 20 miles southwest of Washington. In design it resembled the central part of the Arlington Mansion with its pediment and columns. Mr. Vint said the columns will be in brick covered with stucco; the cornice and pediment will be of wood. The Commission approved the design. (Exhibit M)

Mr. Vint said it is proposed to place a statue of Stonewall Jackson, which is being given by the State of Virginia, on the axis of the building.

16. EXTENSION TO LITTLE HATCHET TAVERN AT MOUNT VERNON: Mr. Francis Gillen, Engineer of the National Park Service, submitted a design for an addition to the Little Hatchet Tavern at Mount Vernon. The addition incorporates an open shelter at each end into the building and makes necessary interior rearrangements. The extensions will add 22½ feet to each end of the main portion of the building. Mr. Edward Donn, architect of Washington, made the design.

Mr. Donn said about 800,000 people visit Mount Vernon each year and it is impossible to accommodate the visitors satisfactorily with present facilities.

The Commission approved the design. (Exhibit N) It was understood that the extensions will be of the same material as the existing building.

17. LIGHTING FIXTURES FOR COLUMBIA ISLAND PLAZA: Mr. Donald Kline, Landscape Architect, submitted in behalf of the National Park Service a design proposing the erection of light standards on Columbia Island Plaza. Mr. Kline said the question has been raised whether the Mount Vernon Highway light posts should be carried through to the circle. The Commission advised that the location demands the same formal treatment as the Memorial Bridge and Memorial Avenue, and the type of lamp standards used there should be used also on the cross axis of Columbia Island Plaza. The National Park Service was informed accordingly. (Exhibit O)

18. MODELS FOR THE STATUE OF THOMAS JEFFERSON: The Chairman submitted the following letter which he had received from Dr. Fiske Kimball, requesting the Commission of Fine Arts to inspect six models that have been received for a statue of Thomas Jefferson, as follows:

Philadelphia Museum of Art,
Philadelphia, Pa.
January 10, 1940.

Gentlemen:

The six sculptors participating in the second stage of the competition for selection of a sculptor for the monument to Thomas Jefferson, to be housed in the Jefferson Memorial have now submitted their models, and I am instructed by the Jefferson Memorial Commission to make formal request for the advice of the Commission of Fine Arts in this matter.

These sculptors were selected from the first open stage of the competition by a jury consisting of Henry Merceau, Professional Advisor, Chairman, and James Earle Fraser and Heinz Warneke, sculptors. They are: Rudolph Evans, Raoul Jossot, Lee Lawrie, Sidney Waugh, A. A. Weinman, and William Zorach (the last being the alternate designated by the jury for Maurice Sterne, who withdrew). The models are submitted anonymously, until the winning design has been selected.

I enclose you a copy of the competition program. The essential paragraph is as follows (page 5):

"The models will be considered by the Committee on Sculpture with its Professional Advisor. It will invite the opinion of the jurymen of the first stage, of the Architects of the Memorial, the National Commission of Fine Arts and the Section of Fine Arts of the Treasury Department, and will make recommendation to the Thomas Jefferson Memorial Commission, whose decision as to the choice of a sculptor shall be final."

We would appreciate it very much if your members would inspect the models on the morning of January 19, so that you can proceed to consider the matter at your meeting on that day and render our Commission a formal opinion.

I shall be in Washington on that morning from 10 A. M. with Mr. Marceau, our professional advisor for the competition, and we should be very happy to receive you then (or at such hour as you may fix) in Room 5012 New Interior Building, where the models are set up, and show them to you.

We are all naturally desirous that no public announcement be made and no photographs issued until the various opinions have been rendered and a decision has been reached by our Commission. Accordingly we will appreciate your cooperation in holding the matter confidential until that time.

With kind regards,
Very truly yours,
(Signed) Fiske Kimball,
Chairman, Committee on Sculpture.

Mr. Clarke read his reply to Dr. Kimball, as follows:

January 16, 1940.

My dear Dr. Kimball:

I have your letter of January 10, 1940, in connection with the selection of a sculptor for the Thomas Jefferson statue to be erected in the Jefferson Memorial at Washington. The Commission of Fine Arts would be pleased to advise the Jefferson Memorial Commission concerning this matter. However, it is not the Commission's policy to act in the capacity of a jury and therefore the Commission do not feel that the provisions of the paragraph from the competition program quoted in your letter are in line with the policy which usually obtains when the Commission of Fine Arts act upon matters of this sort.

It seems to this Commission that the best policy to follow in the circumstances would be to have the Jury of the first stage, the Architects of the Memorial, and the Section of Fine Arts, render reports to the Jefferson Memorial Commission which that Commission

would then submit to the Commission of Fine Arts. This Commission would then view the models and render a report to the Jefferson Memorial Commission, guided very naturally by the decisions reached by the three groups referred to above. We assume, of course, that the Jefferson Memorial Commission would make the final decision.

For more than twenty-nine years the Commission of Fine Arts have been the final stamp of approval upon matters of Art in Washington and it seems to the Commission the same general policy should obtain in this as in countless other cases.

Your letter arrived too late to make it possible for the members of the Commission of Fine Arts to view the models, submitted in the final stage of the competition, on Friday morning, the 19th. The members might be able to view them on the afternoon of Friday, however, with the understanding that no report would be rendered until the three groups mentioned in this letter had reported.

I respectfully call your attention to the fact that the next to the last paragraph (p. 5 of the Program) under the heading Second Stage, which you quoted at the end of the first page of your letter of January 10, was not submitted to the Commission of Fine Arts for consideration before the program was printed. Hence if the procedure is at variance with the Commission's long standing policy with respect to matters of this sort, it is not the fault of this Commission.

Very truly yours,
(Signed) Gilmore D. Clarke,
Chairman.

The Commission concurred in Mr. Clarke's reply, but decided to inspect the models and withhold a report until a formal submission is made by the Thomas Jefferson Memorial Commission. The inspection was made in the afternoon in Room 8012 of the new Interior Department Building. Mr. Fraser, Mr. Marceau, and Mr. Warneke and Dr. Kimball were present.

It was decided to hold a joint meeting of the Commission of Fine Arts with members of the Thomas Jefferson Memorial Commission some time in the near future to consider the subject.

19. PAN AMERICAN ANNEX: Mr. Clarke called attention to a plan he had made for treatment of the grounds in front of the new Interior Department

Building, which also provide a location for the proposed Pan American Annex; also a similar plan received from Mr. Delano, Chairman of the National Capital Park and Planning Commission. The Commission felt that Mr. Clarke had a much better scheme for routing traffic than was proposed by the plan from the National Capital Park and Planning Commission.

20. SCULPTURE FOR THE SOCIAL SECURITY AND RAILROAD RETIREMENT BUILDING:

Under date of January 13, the following letter was received from the Section of Fine Arts, with photographs of proposed sculpture for the Social Security and Railroad Retirement Building:

January 10, 1940.

Dear Mr. Clarke:

Enclosed are photographs of a series of preliminary designs for sculptures for the Social Security and Railroad Retirement Board Buildings, Washington, D. C. There are six photographs of models for overdoor panels to be incised in mahogany granite panels over the four entrance doors of the Social Security Building and the two O Street entrance doors of the Railroad Retirement Board Building. The titles and sculptors of the panels are as follows:

Emma Lou Davis of Portland, Oregon:
"Family Group".
"Unemployment Compensation".

Henry Kreis of Essex, Connecticut:
"The Growth of Social Security".
"The Benefits of Social Security".

Robert Kittredge of Flagstaff, Arizona:
"Railroad Employment".
"Railroad Retirement".

Enclosed also is a blue print showing the typical location of the sculptures in the panel over the entrance door. The models are in the scale of one and one-half inches equals one foot. The finished panels will be 8' wide by 3' 10 3/4" high.

Submitted, herewith, also is a photograph of a sketch model in the scale of one and one-half inches equals one foot by Kreis

Warneke for one of the two eagles to be carved in the round in limestone surmounting the main facade of the building (location also indicated on the enclosed blue print.) The dimensions of the eagle will be 7'8" wide by 9' deep by 18'8" high.

The comment and advice of the Commission of Fine Arts on the designs submitted will be appreciated.

Sincerely yours,
(Signed) Inslee A. Hopper.
Consultant to the Chief.

The photographs were brought to the particular attention of Mr. Manship, who inspected them and made a report. The Commission concurred in the report and it was embodied in a letter sent to Mr. Bruce. (Exhibit P)

The Commission adjourned at 4:30 p. m.

C C P V

January 19, 1940.

Dear Mrs. Roosevelt:

It was a pleasure to have the opportunity to look over the prints which Mrs. Charles Hamlin wishes to present to the White House, prints which have a significant historic value by reason of the fact that they were at one time the property of Queen Victoria and were presented by Lady Abercromby to Mrs. Hamlin's father, the late John V. L. Fryer.

In my opinion the prints are excellent examples of the period and have a sufficient historic value adequately to justify their permanent placement in one of the rooms of the White House. It seems to me that it would be particularly appropriate if these were hung permanently in the room which was occupied by the Queen of England last year and I trust that at some time a small plaque might be placed in an inconspicuous location to indicate something about the prints and the fact that that particular room at one time had been occupied by Queen Elizabeth.

I am sending a letter to Mrs. Hamlin as was suggested by Mrs. Talm at luncheon yesterday.

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mrs. Franklin D. Roosevelt,
The White House.

EXHIBIT A

C O P Y

January 18, 1940.

Dear Ned:

Word has just come from the White House that you have been appointed to membership on the Commission of Fine Arts to fill the vacancy left by the expiration of Mr. Charles Moore's term of office. The members of the Commission join me in extending sincere congratulations; we are all familiar with the splendid record you have made as head of the Section of Fine Arts and realize that this new post will give you an opportunity to continue your activities in the interest of the Arts in Washington.

It will be a pleasure to welcome you here at the office of the Commission at the first opportunity.

Sincerely,

(Signed) Gilmore D. Clarke.

Hon. Edward Bruce, Chief,
Section of Fine Arts,
Federal Works Agency,
Washington, D. C.

EXHIBIT B

THE WHITE HOUSE

Washington

January 23, 1940

Respectfully referred for the
information of the Commission of Fine
Arts.

(Signed) Edwin M. Watson
Secretary to the President.

EXHIBIT B-1

C O P Y

THE WHITE HOUSE

WASHINGTON

January 22, 1940

My dear Mr. Moore:

Now that your term of service as a member of the Commission of Fine Arts has expired, I wish to express to you my sincere appreciation for your long and continued service on the Commission over a period of more than a quarter of a century. Indeed I feel that the Nation owes you a debt of gratitude for your steadfast and unselfish devotion in the interests of the Nation's Capital.

Yours has been a wide and varied experience and I want to assure you most heartily of my personal appreciation during these recent years of your wise counsel and experienced judgment in matters relating to the fine arts. I feel that you have made a very distinct contribution to the growth and development and enhancement of the beauty of our National Capital. It is my sincere wish that you may be favored with many more years of happiness and good health.

Very sincerely yours,

(Signed) FRANKLIN D. ROOSEVELT

Mr. Charles Moore,
c/o Lieutenant Colonel J. M. Moore,
Fort Amador,
Panama Canal Zone.

EXHIBIT B-1

UNITED STATES
DEPARTMENT OF THE INTERIOR
National Park Service
Washington

January 15, 1940.

Mr. Leo Friedlander,
P. O. Box 572,
White Plains, N. Y.

Dear Mr. Friedlander:

Reference is made to the recent correspondence which you have exchanged with this Service, and also to the several conversations which you have had with officials of this Service, all touching upon the resumption of activities on the work of your contract for carving and erecting two equestrian groups at the east end of the Arlington Memorial Bridge.

The National Commission of Fine Arts had made urgent representations to this Service that these groups should be completed as soon as possible; and it is also the desire of this Service that the contract should be concluded promptly.

As I understand your position, prices of marble or granite for the carving stock, and also the cost of carving work have risen so markedly since the time when you signed your contract, that the amount remaining to be paid to you under your contract, namely, \$89,000, is insufficient to cover the cost of this physical part of your work yet to be done; and you have asked for a substantial increase.

The question of the regularity for allowing such an increase has been submitted to the Comptroller General of the United States; and that officer has rendered a decision to the effect that the cancellation of your existing contract, and the writing of a new contract for the completion of the work would be approvable, provided that an administrative determination for the need of the increase, and of the actual and necessary amount of that increase can be made. It is precisely the making of this determination for the need and of the amount of the increase that presents the major difficulties; and no answer except as outlined below has been forthcoming. The determination is complicated in the first place by the fact that your contract is for a lump sum and there is no explicit statement therein regarding how much you should be paid for purely artistic services, and how much for the cost of materials and of the carving work. In the second place, the question of liquidated damages arises; and from the viewpoint of the Comptroller General liquidated damages may still be accruing.

However, a method has suggested itself, whereby the actual costs of the carving stock, the carving work, and all other costs to the United States can be accurately and officially determined. This method is thought to be entirely workable and to safeguard the interests, both professional and financial, of the Sculptor and also of the United States. It is moreover the most equitable and the only practicable solution that has thus far presented itself.

Before outlining this method, I add that all steps hereinafter described are subject to the prior approval of the Comptroller General of the United States; and that the cancellation of your existing contract will not be effective until all the new commitments have been agreed to, signed and approved. Of course, all questions as to the compensation which you will receive, and as to the final determination with regard to the liquidated damages, will have been settled before the new papers will be in order for signature.

The method just referred to breaks down in an orderly way into four steps as follows:

(1) A new agreement with you will be concluded retaining you as Author and Sculptor in connection with all work yet to be done on your groups. Under the terms of this agreement you will be allowed a stated lump sum for your services; and in addition all actual and necessary traveling expenses. This agreement, after it becomes effective, will relieve you of all obligations under your existing contract and definitely settle the vexatious question of liquidated damages.

It is understood that the adoption of the method herein described is subject to the condition that an agreement can be reached with you regarding the lump sum amount which you are to receive for your services that safeguards and is consistent with the interests of the United States.

(2) Under the terms of the agreement just mentioned, the United States will purchase and erect the blocks of granite, or marble, or any other material that may be selected by you and approved by the Commission of Fine Arts for your groups. This Service will advertise for, receive and publicly open the bids for the material, all of which bids will be accompanied by a bid bond. All questions regarding the character of the material, the number, thickness and location of the joints, etc., and all other matters directly affecting the final artistic result will be subject to approval by you as Sculptor, before the respective final determinations or selections are made.

In this connection, your attention is invited to the fact that the Comptroller General has ruled that if a certain structure is of a purely artistic character, and is authorized to be erected principally for its artistic or ornamental effect, the acceptance of the lowest bid submitted is not necessary, if that bid, in the judgment of those authorized to decide, is not calculated to furnish results satisfying in all respects the requirements for which the work was authorized.

(3) The United States will advertise for, receive and publicly open bids for the carving work; and will execute a contract with the acceptable bidder for that work. Specifications will provide that the carving shall be done subject to the supervision and approval of the Sculptor, and all questions affecting purely artistic phases of the work will be submitted to you for decision. Only skilled and experienced carving firms will be solicited to bid, and here again the contract will need not be awarded to the lowest bidder, unless the Sculptor and all other interested parties are satisfied that he can and will produce satisfactory and acceptable results.

In order that all carving contractors may prepare their bids in accordance with the same standard of excellence, carving specifications will contain an explicit limitation of the maximum distance between "points", and also provide that in the more difficult parts of the work such as the eyes, nostrils, lips, etc., the "points" shall be as close together as the sculptor may consider necessary for the accurate reproduction of his model.

In other words, every relationship that can and ought to exist between the Sculptor and the carver will be provided for and can be achieved under the provisions of the specifications covering this work.

(4) After all of the arrangements covered by Steps (1), (2), and (3), above, have been tentatively agreed to, and have been approved by the Comptroller General, your existing contract will be cancelled; and thereupon all new agreements and arrangements will become effective.

It will be seen that the four steps just defined: (1) will permit the definite fixing of the compensation which the Sculptor will receive for completing the work; (2) will afford an indisputable determination of the necessary costs of all of the physical work of the contract; and (3) dispose of all uncertainties now affecting your contractual relationship with the United States, i. e., liquidated damages, etc.

Whereas, it is anticipated that certain logical, but apriori objections to this method may be interposed, its manifest practical advantages to all concerned and the superior means that it provides for administrative and professional control of the work, argue strongly for its adoption. Certainly the method is worth a trial; and no fancied objections ought to be allowed to prevent that trial.

This Service has had some extensive experience in providing materials, carving contractors, and other supplies and services incident to important architectural and sculptural projects, all of which have been executed to the entire satisfaction of the respective architects, sculptors and all other parties concerned. No reasons are apparent why the present case should prove an exception; rather, every indication is to the effect that the present case will confirm and add to our present satisfactory experience.

As soon as I am informed of your agreement in principle with the method above described, drafts of all necessary papers will be prepared and placed in your hands for comment and final discussion.

Sincerely yours,
Arno B. Cammerer,
Director.

jlt:abc:rlb

cc: Mr. H. P. Caemmerer.
Mr. Nagle.

C O P Y

January 24, 1940.

Dear Mr. Geiffert:

Attention: Mr. Kirkpatrick.

The Commission of Fine Arts at their meeting on January 18, 1940, gave consideration to the revised plan, which you submitted with your letter of January 18, for planting of trees at the east end of the National Gallery of Art.

The general arrangement, which has been indicated to show both existing trees to be retained and those trees to be planted, is satisfactory. Before removing the 36-inch sycamore, one 20-inch elm and one 15-inch elm (the last two located just west of Fourth Street) further study should be given to the possibility of retaining these trees. It would seem to the Commission that the best policy would be to leave them in until all the other trees have been planted and then inspect the site and decide whether these trees should be removed or be allowed to remain.

I visited the site on January 18, and am convinced the elms along Fourth Street should not be removed until such time as further consideration can be given to this matter or at least until such time as a plan for the triangular piece of property between Third and Fourth Streets has been made.

The Commission approves the planting plan for the National Gallery of Art, assuming that the changes indicated on the print submitted with your letter of January 18, are incorporated in the original tracing.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. Alfred Geiffert,
101 Park Avenue,
New York, N. Y.

EXHIBIT D

January 20, 1940.

Dear Mr. Eggers:

The Commission of Fine Arts, at their meeting on January 19, 1940, considered the revised design which you submitted for the Oscar Straus Memorial Fountain. The Commission like the parti.

The Commission suggest a change at the sides in the approach to the Great Plaza, as indicated on the enclosed sketch, suggesting a cheek block and coping to the tapis vert.

The Commission strongly recommend an excavation from the grade at Fourteenth Street of only eighteen (18") inches, instead of about five feet as heretofore contemplated in the Great Plaza, in view of the fact that the Great Plaza is to have a grass cover instead of a basin in the center of it. The Commission suggest that you take up this matter with the Supervising Architect, Mr. Louis Simon, before proceeding with the project, and before the submission of further studies to the Commission more in detail.

For the Commission of Fine Arts:

(Signed) Gilmore D. Clarke,
Chairman.

Mr. Otto Eggers, Architect,
Eggers & Higgins,
542 Fifth Avenue,
New York, N. Y.

EXHIBIT E

H. J. RES. 260

IN THE SENATE OF THE UNITED STATES

JANUARY 16, 1940

Read twice and referred to the Committee on the Library

JOINT RESOLUTION

Authorizing the removal of the statue of John Marshall from its present site on the Capitol Grounds to a new site in proximity to the Supreme Court Building.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That the Architect of the Capitol is authorized and directed
4 to move the statue of John Marshall from its present site on
5 the Capitol Grounds to a new site either on the grounds of
6 the Supreme Court Building or on the Capitol Grounds
7 between the Capitol and the Supreme Court Building. Such
8 new site shall be selected by the United States Supreme
9 Court.

10 SEC. 2. There is authorized to be appropriated such sum
11 as may be necessary to carry out the provisions of this joint
12 resolution.

Passed the House of Representatives January 15, 1940.

Attest:

EXHIBIT F

SOUTH TRIMBLE,

Clerk.

JOINT RESOLUTION

Authorizing the removal of the statue of John Marshall from its present site on the Capitol Grounds to a new site in proximity to the Supreme Court Building.

JANUARY 16, 1940

Read twice and referred to the Committee on the Library

76TH CONGRESS
3D SESSION

H. R. 6158

IN THE SENATE OF THE UNITED STATES

JANUARY 16, 1940

Read twice and referred to the Committee on the Library

AN ACT

Authorizing the selection of a site in the District of Columbia and the erection thereon of a statue of George Washington.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Architect of the Capitol is authorized and directed
4 to select a suitable site within the Capitol grounds of the
5 United States in the District of Columbia for the erection
6 of a statue of George Washington, and to erect thereon the
7 replica in bronze, cast by the Gorham Company and now
8 in its possession, of the statue by J. Q. A. Ward, which
9 stands on the steps of the Subtreasury Building in the city
10 of New York. Such statue shall be erected upon a suitable

1 granite pedestal, the design of which shall be approved by
2 the National Commission of Fine Arts.

3 SEC. 2. There is hereby authorized to be appropriated,
4 out of any money in the Treasury not otherwise appro-
5 priated, the sum of \$25,000, or so much thereof as may be
6 necessary, to carry out the provisions of this Act.

Passed the House of Representatives January 15, 1940.

Attest:

SOUTH TRIMBLE,

Clerk.

AN ACT

Authorizing the selection of a site in the District of Columbia and the erection thereon of a statue of George Washington.

JANUARY 16, 1940

Read twice and referred to the Committee on the Library

C O P Y

January 20, 1940.

Dear Mr. Wyeth:

The Commission of Fine Arts, at their meeting on January 19, 1940, approved the preliminary sketch of a revised design which you submitted for the new District of Columbia Library, at Pennsylvania Avenue and John Marshall Place, proposing a set-back of 40 feet instead of 26 feet from the street as heretofore agreed to. It is understood that certain suggestions made in matters of detail will be embodied in further studies.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. Nathan C. Wyeth,
Municipal Architect,
District Building,
Washington, D. C.

EXHIBIT H

January 22, 1940.

Dear Mr. Carmerer,

The Commission of Fine Arts, at their meeting on January 18, 1940, considered a revised design which Mr. A. D. Taylor submitted for the Architect of the Spanish-American War Memorial at Tampa.

The Commission advise that they prefer Scheme No. 1, proposing a building without a colonnade. Study will have to be given to this problem after which it should be re-submitted to the Commission of Fine Arts for consideration.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. A. B. Carmerer, Director,
National Park Service,
Interior Department Building,
Washington, D. C.

EXHIBIT I

C O P Y

January 20, 1940.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 19, 1940, were pleased to consider the question of material for the new War Department Building with you and representatives of a Committee of Members of Congress that urged the use of marble for the building.

The Commission respectfully advise that they interpose no objection to the use of marble for the exterior of the new War Department Building. It should be understood, however, that if the War Department Building is built of marble, the new Navy Department Building proposed for a location to the west of it would also have to be built of marble.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. W. E. Reynolds,
Commissioner of Public Buildings,
Federal Works Agency,
Washington, D. C.

EXHIBIT J

REPORT FOR PUBLIC BUILDINGS

Discussion during a meeting of the Commission of Fine Arts held in Washington on Friday, January 19, 1940, in which Mr. W. E. Reynolds, Commissioner of Public Buildings, Representative Sam Hobbs, of Alabama, Senator Austin, of Vermont, Senator Stewart, of Tennessee, General Seaman of the War Department participated.

Mr. Reynolds: We have been discussing with the Members of Congress the question of materials to be used on the exterior of the War Department building and Judge Hobbs, as chairman of the informal committee that they have in Congress devoted to the use of marble to the greatest extent possible. We had a meeting with them a few days ago on the Hill and we suggested that the Fine Arts Commission are the ones responsible for the material to be used and that as architects followed the direction of the Commission in that respect it would be proper to appear before your Commission to discuss the matter and they said they would be glad to be present and express their views.

Mr. Clarke: We would be glad to hear any discussion on the subject. The Commission is unfortunately too often guided by the architects who somehow or other are required to provide a certain number of cubic feet of space, a requirement that comes from one source and a certain amount of money, a requirement that comes from another, then when we put cubic feet and money together it sometimes results in brick and thus creates a bad situation. The matter of the appropriation is one that materially affects buildings and naturally we would like to get the best material possible for these buildings. Sometimes we devise ways and means of getting better materials than the agency starts off with and the architects of the buildings are all in favor of having the best possible material they can get.

Mr. Reynolds: I might say that the estimate as presented to Congress was an estimate based on the use of limestone and followed the tradition that was held with respect to the building that we are now considering.

Judge Woods: Mr. Chairman, gentlemen of the Commission. We want to say at the outset we are not here in a critical manner. We want to be cooperative. We appreciate the things you have done for the beautification of the Federal City. We are grateful for this opportunity to discuss this question of making the best use of marble. I am here to present a few little facts with regard to this matter which mean cornbread and bread and milk to some of our people; it is not anything fancy. We are grateful to Mr. Reynolds, Mr. Simon and associates for their courtesies to us in our efforts to establish a marble fraternity, not because they love us or because of any friendship but because they realize as you gentlemen that when you stimulate employment in a high wage such as the marble fraternity where the workers average \$15.00 a day you are not only keeping those men employed but each of those employees is a source of help to people who are around the house. So that when we help these workman, industry is helped all the way down the line. When the Triangle buildings were built it was decided to use limestone. This hurt the marble industry. There was no employment for the men. So we went to bat. We were shown by certificates from the Bureau of Statistics that marble is at least 5 to 8 times as long-lived as limestone and therefore you are making real economy when you specify marble if you can do so within your means. So the first thing I want to say is I don't worry about means. Senator McKellar said at a meeting the other day he would not have voted for the appropriation if marble was to be excluded. There were 57 of us present out of possibly 70 Representatives and Senators from marble districts to discuss this matter. We invited Mr. Reynolds, Mr. Simon and Col. Barton to come to sit in with us. Also members of the Appropriations Committee were present. We felt certain that whatever extra money would be necessary in using marble it would be forthcoming. We are convinced that it is genuine

economy. If you put up a limestone building, according to the theory of the Bureau of Standards it will last 40 years; that is how long limestone lasts. And then when you put up a building in marble, which will last 250 to 300 years, why you are practicing genuine economy. But we are not talking about the business end of it. We want to urge the use of marble because of aesthetic reasons. To use marble will mean a finer looking building and will last longer. But we have been told it is for you gentlemen to decide this question and we arranged to have representative men of the industry present, Senator Austin and Senator Stewart. I represent the Lower House. There is no question that the architectural gems of the Capital are marble buildings, the Folger Library, the Supreme Court Building, the Pharmaceutical building, the National Gallery of Art, the Federal Reserve Bank Building, the Pan American--all the buildings that line Constitution Avenue west of Seventeenth Street. Under an agreement the area west of Seventeenth Street was dedicated to marble and the Triangle buildings were to be in limestone. Now we are placing this War Department building in the marble area in accordance with our agreement. But we are not talking about that. Forgetting any agreements which were made at the time, we are talking from an artistic standard. You cannot conceive of anything that will add to the historic beauty in years to come in this capital better than marble buildings. "The Glory that was Greece and the Grandeur that was Rome" are known because they were in marble. They have come down to us traditionally--the Parthenon, the Pantheon, the Leaning Tower of Pisa, the Taj Mahal, the Washington Monument, the Lincoln Memorial--all without exceptions are in marble. Now, of course, we agree there are other lasting materials such as granite and we have some fine buildings in granite. But we are not questioning that. What we want to say to you gentlemen, if you look over to

the bank of the river and look at the site of the proposed Navy Buildings and consider the buildings which will adorn this area, it will be desirable to fill the picture in accordance with its boundary and frame, which is marble from Seventeenth Street and Constitution Avenue. Gentlemen, this is our story. We believe in it even in an election year. All we ask is that you do not balk at marble and that you make it a base bid; let the specifications provide for limestone as alternate. Then if we need more money, although we cannot speak with authority for 435 Members of the House and 96 Senators, we believe whatever may be proved to be necessary will be forthcoming. We are greatly interested in the War Department building. General Seaman is here today, and Mr. Yeager representing the War Department. Admiral Morreel of the Navy Department is in favor of it. We believe the President is also, although we have no right to speak for him. But if there is anyone who would not like to see it in marble I would like to see that man. So we are here today to beg you gentlemen to authorize this change and get the building in marble under these conditions--give us the chance to bid marble and then that we as business men so handle our affairs that we can submit a bid that will be competitive and we believe it will not increase the cost of the building 10%, possibly not more than 5%, and if your request is reasonable we ask you to help make this the most beautiful city in the world. Give us a chance to bid, that is our request. I would like to hear these gentlemen add to what I have said as they may wish.

Senator Austin: Gentlemen, I am glad I came down here this morning, to see my friend Edward Bruce sworn in as a member of the Commission. It has been a real treat this morning to hear the distinguished Congressman Hobbs. He has expressed himself on the rather difficult subject of aesthetics to the Commission of Fine Arts. I assume that the issue is confined to a red colored marble and

- 3 -

limestone. Otherwise I would have something to say for granite, because I am a granite man rather than marble or limestone. However, assuming that the choice must be made between marble and stones that have lesser quality or durability, and in my view lesser quality of aesthetic character, there is no difficulty at all in arriving at the judgment; that marble so far excels in beauty and in durability over limestone that if there are no other factors concerning aesthetic and practical ones, a decision would be readily made. Now if the Fine Arts Commission has this choice affecting the possible economies and social welfare I think that the argument must come in favor of marble. For the necessity we have of treating with quarriers and cutters and fabricators of marble is equally as important as the quarriers and fabricators of limestone. On the other question that has been touched upon no promise can be made, but we have a rather impressive representation in this Committee, not only from the point of view of Members of this Congress but also from the point of view of distinction in the Chairman of the Committee and others who are on the Committee but who could not be present here, and I believe no harm can be done in trying to get the appropriation and perhaps we can get the appropriation for marble if you see fit to make the decision to put it into the specifications, so that it would be possible to make a choice of marble. Now I have no more to say on the question of choice, which is principally one of taste and good judgment. I believe that the members of this Commission know something of its worth that I am going to leave the matter there.

Mr. Clarke: Thank you Senator Austin. We would now like to hear from a representative of the War Department.

General Seaman. Early in 1931 the Secretary of War was called before the Appropriations Committee concerning a building for the War Department. We made a study of the interior of a building that would house the Secretary of War, who

Assistant Secretary, the Chief of Staff and the Adjutant General. Senator Glass asked me when I was before that Committee on the type of building. I told him that would have to be determined by the architect. Admiral Peoples was not there that afternoon, but I said the exterior would be entirely up to the Procurement Division of the Treasury Department. The Secretary of War at that time stated he would like the best possible building that the appropriation could make available. Later on there was one Senator, I don't remember his name, who said, "Are you going to put up a cheap building or an elaborate building like the Department of Commerce. I said that was entirely up to Admiral Peoples and the Treasury. I repeated this the next day, when Admiral Peoples appeared before the Committee on Senate Military Affairs, and it was the distinct understanding that the design and selection of a material was a distinct function of the Procurement Division, Treasury Department, and that the interior arrangements was the function of the War Department, in accordance with the arrangements made. All of this has worked out and we have helped Mr. Simon, Mr. Underwood and Mr. Foster in getting information they needed. I do know at the time the question of using marble, limestone or sandstone was not mentioned, but the Secretary of War made the statement that he wanted the very best building that he could secure under the appropriation.

Mr. Barker: Thank you General. Any one else?

Mr. Glass: I want to say just a word. I cannot speak for the Commission. Personally I would say that, on the part of the Commission of Fine Arts, there is no objection to taking alternate bids for marble, limestone. These gentlemen come to us from the Procurement Division, now the Division of Public Works of the Federal Works Agency. They put before us a certain number of required

cubic feet and the amount of the appropriation. Now we are not responsible for the cubic feet nor for the appropriation, with the result that we have had to accept, for and then, an ordinary material when we felt it should have been better. We are also embarrassed sometimes because this agency of the Government cannot make demands upon a higher authority for more funds. We do not have the veto power. Our judgment is requested and is almost always followed. If you gentlemen are prepared to realize that when bids are taken for material that will cost more, then I think we all must admit we will get better material for buildings.

While I am on my feet I want to mention a thing that was considered by the Commission earlier this morning. We are sliding backwards a little with respect to the embellishment of our buildings in Washington, particularly concerning the use of sculpture and painting. If you erect a building without ornament, expecting to add it later on, it will scarcely ever be added and if or when it is done it is only with the greatest difficulty. We used to build buildings with columns, pediments, elaborate cornices, egg and dart mouldings and all those things that come under the heading of classical ornamentation. We have been in a stage of transition from the exacting classical forms to a freer style of architecture which admits a good deal of embellishment. Now when we omit cornices and pediments and columns we very naturally save a good deal of money and it would seem best that in this great saving, sculpture and mural paintings would take the place of those decorative elements in classical architecture that have been omitted from the new architecture. When we realize that only one half of one per cent is added for embellishment to a great government building, it is indeed a very small appropriation. The time is coming in the very near future when we shall very much regret our stingy view in the

embellishment of our public buildings. Unless we add sculpture which is studied at the same time the architecture is studied we do not secure the proper scale and proportion for these decorative elements. We cannot put a piece of sculpture here or there after the building is built and expect it will fit. It must be a work of collaboration between the architect and sculptor and between the architect and painter for interior decorations. We were just about to send a letter to the members of Congress on this subject, and I take this opportunity of bringing this to your attention.

Judge Hobbs. May I say this simply for the record, we will welcome any communication such as that you have mentioned. Secretary of War Woodring came to our meeting and expressed himself very clearly and positively in favor of marble, and expressed himself very forcibly that if there was any possibility of our getting marble it would not only meet with his approval but he would be highly pleased with it. He expected to be here this evening, but General Sherman came to represent him. Being a soldier, the General has expressed himself cautiously, but the view of the War Department, as expressed by the Secretary was in favor of marble.

Mr. Reynolds. We are willing to take a bid on marble. It is a question of alternates. We are all agreed it will set a standard for buildings in that location close to the Lincoln Memorial. As far as I am concerned marble would be satisfactory, but it is going to commit the War Department also. I had the impression that the Commission was agreed to marble.

Mr. Clarke. We never expressed ourselves that way. We have had to consider cubage on the one hand and appropriation on the other. There is no objection on the part of the Commission of Fine Arts to the use of marble. It would be used for the exterior, not necessarily for inclosed courts. The thing to do is to take alternate bids on limestone and marble.

The Commission unanimously agreed to this.

U. S. DEPARTMENT OF COMMERCE

NATIONAL BUREAU OF STANDARDS

WASHINGTON

ADDRESS REPLY TO

NATIONAL BUREAU OF STANDARDS

DWK:CJL

January 27, 1940

JAN 29 1940
NOTED
YOUR REPLY
REFER TO FILE

IX-9/IRSU

Mr. H. P. Caemmerer, Secretary,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Subject: Durability of Limestone.

Dear Sir:

This is to acknowledge receipt of your letter of January 24 in regard to the durability of limestone.

In this connection, we wish to state that this Bureau has been studying the durability of various building stones for the past 25 years, during which time several hundred structures have been inspected in the Eastern, Southern and Midwestern sections of the country. A large portion of these structures are limestone, and we can see no justification for a report that limestone does not last more than 40 years. There are, however, a few limestones from abroad which have been used in this country, some of which have shown extensive weathering in less than 40 years.

As you perhaps know, a large portion of the limestone used for Ashlar construction in this country is quarried in the region of Bedford and Bloomington, Indiana. This stone has been shipped to practically every State in the Union during the past 40 years. Among the important buildings of this limestone which have been inspected during the past four years, the following may be mentioned:

State Capitol Building, Indianapolis, Ind., built in 1878.

Federal Building, Indianapolis, Ind., built in 1902.

State Capitol Building, Atlanta, Ga., built in 1884.

The main portions of these structures were found to be in excellent condition, with scarcely any visible weathering. The exterior steps on the two older buildings are of limestone and, particularly on the Indiana Capitol Building, the steps have weathered to some extent and show the effects of abrasion. It should be noted, however, that disintegration of exterior steps cannot always be attributed to natural

weathering because of the practice of custodians to sprinkle salt on the ice in winter.

We do not have any records of old limestone buildings in Washington, but the following structures are about 30 years old:

Old Interior Building,
Supreme Court of the District of Columbia,
Bureau of Printing and Engraving.

We believe you will find all of these buildings to be in good condition.

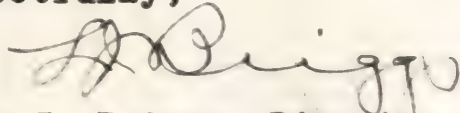
There are a few other limestones produced in this country which are used to some extent in various parts of the country. Among these may be mentioned the following:

Bowling Green from Kentucky,
Rockwood, Alabama,
Cedar Park, Texas,
Southwestern Missouri
Kasota and Mankato, Minn.

A good example of the first is the Sacred Heart Cathedral at 16th and Park Road, and of the second the D.A.R. Auditorium. So far as we know, the other three have not been used in Washington except for interior purposes.

The above information is confidential and is not to be used for advertising, publication or sales promotion.

Respectfully,



Lyman J. Briggs, Director,
JLB

C O P Y

January 22, 1940.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 18, 1940, approved the model of the Administration Building for the new Washington National Airport, which you submitted. The Commission were impressed with the expression of horizontality demonstrated in the model; it is earnestly hoped that this may be maintained in the final plans for the building.

The Commission would like very much to see the studies for the interior of the large waiting room in order that we may understand better the possibilities for mural paintings and other decorations.

The Commission approve in general the landscape plan for the Airport and await further details when the problems concerning access from Route #1 have been finally solved. It is understood that plans for the bridge will be presented with the general scheme for the layout.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds,
Commissioner of Public Buildings,
Federal Works Agency,
Washington, D. C.

EXHIBIT K

C O P Y

January 31, 1940.

Dear Mr. Cammerer:

The Commission of Fine Arts, at their meeting on January 19, 1940, approved the design submitted by Mr. Vint in behalf of your office showing changes proposed in the Concession Building on Bedloe's Island, in connection with the Statue of Liberty National Monument development.

The Commission concurred in the suggestion that the rear wall be built of a good color of brick, instead of granite, but the returns should be in granite.

The Commission, in the discussion with Mr. Vint, agreed to a number of changes in the landscape plan: omitting the parapet wall around the outer perimeter of the island; omitting the hedge in front of the fort; omitting the terrace and steps north of the Star Fort; omitting low planting on the Mall. The Commission also suggested using longer horizontal stones--as much as eight or nine feet, if available--on the Mall; and using "hex blocks" for the walks. Certain planting proposed was agreed to.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. A. H. Cammerer, Director,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT L

C O P Y

January 24, 1940.

Dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on January 19, 1940, approved the design submitted by Mr. Thomas C. Vint of your office for the headquarters building at the Manassas Battlefield Park.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. A. B. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT M

January 24, 1940.

Dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on January 19, 1940, approved the design submitted by your office for enlarging the Little Hatchet Tavern at Mt. Vernon.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman,

Hon. A. B. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT N

C O P Y

January 24, 1940.

Dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on January 19, 1940, gave consideration to a design submitted by Mr. Donald Kline in behalf of your office for lighting fixtures on the Columbia Island Plaza.

The Commission advise that the lighting standards for the cross axis of Columbia Island Plaza should be the same as those on the Memorial Avenue and they should be given a similar formal treatment.

The plan is approved with this understanding.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Hon. A. B. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT O

C O P Y

January 31, 1940.

My dear Mr. Bruce:

The Commission of Fine Arts at their meeting on January 19, 1940, considered the photographs of models for sculpture for the Social Security and Railroad Retirement Board Building, which were submitted by your office with letter of January 10th.

The photographs were brought to the particular attention of Mr. Paul Manship, sculptor member of the Commission, for criticism and advice. Mr. Manship reports as follows:

The model of the eagle by Heinz Warneke is approved.

The models for sculpture by Henry Kreis entitled "The Growth of Social Security" and "The Benefits of Social Security" are approved.

The models by Emma Lou Davis entitled "Family Group" and "Unemployment Compensation" are disapproved because they are not rendered in true sculptural form. They appear to be so dependent upon the effect of painting that it is difficult to understand their sculptural qualities. These compositions are dependent upon a kind of emotionalism suggestive of sur-realism. It appears to be necessary to relate them to the scale of the place in which they are to go in order to determine what the final effect would be. The models are interesting but of doubtful quality.

With regard to the model by Robert Kittredge entitled "Railroad Retirement", the fact that the heads of the two figures are seen from the three-fourths back is unsatisfactory, and the drawing of the figures is not convincing. Concerning the model entitled "Railroad Employment", while realistic, the rendering of the detail is not convincing. It seems to enter into the realm of illustration and the treatment is not sufficiently sculptural. These models are therefore not approved.

The Commission respectfully request that further study be given to the submissions of Emma Lou Davis and Robert Kittredge and that the new studies be resubmitted.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. Edward Bruce, Chief,
Section of Fine Arts,
Federal Works Agency,
Washington, D. C.

EXHIBIT P

January 31, 1940.

My dear Mr. Bruce:

The Commission of Fine Arts at their meeting on January 19, 1940, considered the photographs of models for sculpture for the Social Security and Railroad Retirement Board Building, which were submitted by your office with letter of January 10th.

The photographs were brought to the particular attention of Mr. Paul Manship, sculptor member of the Commission, for criticism and advice. Mr. Manship reports as follows:

The model of the eagle by Heinz Kneiske is approved.

The models for sculpture by Henry Kravis entitled "The Growth of Social Security" and "The Benefits of Social Security" are approved.

The models by Emma Lou Davis entitled "Family Group" and "Unemployment Compensation" are disapproved because they are not rendered in true sculptural form. They appear to be so dependent upon the effect of painting that it is difficult to understand their sculptural qualities. These compositions are dependent upon a kind of emotionalism suggestive of surrealism. It appears to be necessary to relate them to the scale of the place in which they are to go in order to determine what the final effect would be. The models are interesting but of doubtful quality.

With regard to the model by Robert Kitzredge entitled "Railroad Retirement", the fact that the heads of the two figures are seen from the three-fourths back is unsatisfactory, and the drawing of the figures is not convincing. Concerning the model entitled "Railroad Employment", while realistic, the rendering of the detail is not convincing. It seems to enter into the realm of illustration and the treatment is not sufficiently sculptural. These models are therefore not approved.

The Commission respectfully request that further study be given to the submissions of Emma Lou Davis and Robert Kitzredge and that the new studies be resubmitted.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore T. Clarke,
Chairman.

Hon. Edward Bruce, Chief,
Section of Fine Arts,
Federal Works Agency,
Washington, D. C.